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Vol. VIII.

DECEMBER, 1885.

No. 12.

PATTI AND HER PARROT.

NAP thus elucidates how Patti became acquainted with her famous parrot: "Some time ago, when the *diva* was walking down Fourth Avenue, escorted by Nicolina and Franchi, she expressed a desire to sample parrots, and went into a bird-fancier's near Fourteenth Street. The fowl she now owns was asleep in a cage. 'This seems to be a beauty; please wake it up,' said the *diva* to the proprietor. 'Can I talk?' 'Talk!' It can beat Beecher and Mark Twain together."—"Indeed! Let us hear it, please." The boss tickled Patti with a piece of human caustic, and the bird awoke, yelled, waited for instructions. 'Talk, Polly; show your talents. This is Patti, who has come to see you.'—"Indeed!" said the bird. "Is this Adelina?" Truly, it seems to me that her visage is resplendent with radiant beauty."—"Why, this is marvelous!" cried the cantatrice. "Can he say more?"—"Indeed, he can. He speaks eight languages fluently; he is a gay old bird."—"Singing me a song: I have heard that the *fortunio* you introduce in 'The Barber' are fawling. Let's have them." Patti complied with the fowl's request, and when she had finished, the critic in feathers remarked, "Very good, indeed: you remind me of Bosio. That *r* was nearly, and altogether excellent; the sustained *G* and the *ronde* also good. Before passing judgment, sing me 'Ah, non giunge, from 'Sonnanbula'; and then we will sing the diet of 'Adelina.' I can sing that as well as you, easily."—"How much is the bird?" asked Patti. "One thousand dollars," madame. Nicolini handed over the money; and the bird, after having learnedly about dominant sevenths and consecutive fifths, was carried off in triumph to the Windsor. When Patti got it safely home, she invited her friends to call, and addressing the bird, said, "Now, talk again, pretty Polly."—"What do ye say?" said Polly. "Oh, the horrid thing; it is vulgar."—"Carraaba!" murmured the bird. "And, oh! it swears in Spanish!" The metamorphosis was complete. Polly, Patti and, sang strongly songs, but spoke no more. The next day the *diva* discovered that the fancier had cheated her, and that when she was in the shop a hired ventriloquist had spoken for the bird.—"Sei tu, caro, e ten trovato!"

SINGERS AND SINGING.

EV sang, they have been able to boast, like Mario, that they came of a noble family. Many have begun life in a very humble way, even humbler than that of the *basso profundo* who was picked up a few years ago at a railway station for the depth of tone in which he cried, "Pay here!"

The famous Gabrieli was a cook's daughter. Anne Casley's father drove a hackney-coach in London, and her mother was a washer-woman. Madame Randi—who who left the old legacy of her larynx to the town of Bologna—made her first appearance as a street musician. Catalani is said to have been a match girl. Caffarelli was a poor peasant's son.

Braham, when left an orphan at an early age, made his living by selling pencils in Fleet Street and Chapsdale. To rise from stations such as these requires something more than the natural gift of a fine voice—the fine voice must be the most by long and careful training.

An often quoted example of a singer perfected by industry, and receiving at last a rich reward for a course of monotonous labor, is that of the illustrious Porpora, one of the most illustrious masters of Italy, by whom he was taught, kept him for five or

six years to the uninterrupted study of a series of exercises written on a single sheet of music paper. The pupil supposed himself still in the elements when at the end of the time his master astonished him by saying, "Go, my son, you have nothing more to learn; you are now the first singer of Italy, and of the world."

For compass the most extraordinary singer was Lucrezia Agujari, who had a brilliant career in the latter half of the eighteenth century. Mozart, one of his letters, says she had "an incredibly high voice," and quotes some passages which he heard her sing. In these she ranged from D below the octave upwards for three octaves all but a single tone.

Catalani, a singer who seems to have been unequalled for the velocity and precision of her chromatic scales, was also an extensive compass, going as far as G in *altissimo*.

Jenny Lind's voice extended from D to D, "with another note or two occasionally available above high D. The famous contralto voice of Albini embraced from E2 below to E2 above the bass staff. Her tenor voice had a compass of nineteen notes, his falsetto extending from D to A.

Robini, the king of tenors, had a voice extending from E in the bass clef to B of the treble, with a falsetto register beyond that as far as F or even G. The bass voice of Lablache had a compass of two octaves from E2 below to E2 above the bass staff. Ludwig Fischer, one of the greatest of German bass singers, had a compass of two octaves and a half, all round even in tone, "his lowest note being D below the bass staff. "A truly splendid voice," says Mozart.

Great singers have always been as much distinguished by their powers of expression as by their vocal dexterity. Brilliance and rapidity of execution are not to be despised, but tenderness and pathos occupy a far higher place. This was a lesson taught by Charles VI. to Farinelli, when as his famous singer, in the early part of his career paid little attention to anything but musical flourishes. "Hitherto," said the emperor, "you have never touched the heart; it would be easy for you to create emotion were you only more simple and more expressive."

THE VOCALIST OF THE ROCKIES.

THE burro is a condensed jackass. He is a little animal except his ears and voice. He has long hair all over his body, four legs, two ears and one tail. As a vocalist, the burro stands without a rival. He starts off with a low, sweet "oh-ho-ho-ho-ho-ho," he, haw-haw-haw-haw," and keeps it up until you tremble for his life; and just as you think he will surely stop, or die and get a taste of misery, he disappoints all your fond expectations by turning on a little more sound, reversing the action, and retracing all the steps he has just said.

A vocal solo rendered by a fully equipped burro is an experience never to be forgotten. I have seen strong men and women to tears as they listened to his sweet, but melancholy cadence—because they had no club or battering-ram with which to show their appreciation and soothe their perturbed spirits.

The burro can not sing without raising his tail. As his vocal organs lumber up, his tail ascends until it is in a horizontal position. As the song ends, he drops the tip of his nose to the tip of his tail, he is one continuous, harmonious exultant wave of sound.

I used to think the burro sang with his tail, but this was a mistake. The burro sings with his other end. I have known a burro sing so long and so fast to ride a burro is to hire a cowboy to do it for you.—*Denver Tribune*.

A CHILD'S LAST SONG.

UT the dearest child of the cottage was not there. Last spring they had a little boy between these two full of intelligent life, and pearl of chief price to them. He went down to the field by the brookside (Beck Leven) one bright morning, when his mother brother was mowing. The child came up behind without speaking, and the back sweep of the scythe caught the leg, and divided a vein. His brother carried him up to the house, and what swift thinking could do was done. The doctor, three miles away, coming as soon as might be, arranged all for the best, and the child lay pale and quiet till the evening, speaking sometimes to his father and mother. But at six in the evening he began to sing. He sang on clearer and clearer through the night, so clear at last, you might have heard him, his mother said, far out on the moor there. "Sang on till the full light of morning, and so passed away."

"Did he sing the words?" I asked.

"Oh yes, just the bits of hymns he had learnt at the Sunday-school."

So much of his education finally available to him, you observe.

Not the education table then—nor commandments then,—these rhymes only remained to him for his last happiness.

"Happiness in delirium only," say you. All true love, all true wisdom, and all true knowledge, seem so to the world; but, without question, the terms of weakness and delirium are the same as those during life which are like them, are the testing stages, (often the strongest stages) of the soul.

—JOHN RUSKIN.

PRACTICAL RECIPES.

The lustre of morocco leather is restored by varnishing with white of egg.

PAPER and leather may be rendered very pliable by soaking in a solution of part acetate of sodium or potassium in a 4 to 10 parts of water, and drying.

For destruction of book worms, put the books into a case which closes pretty well, and keep a mucous supplied with benzine in it for some few weeks. Worms, larvae, eggs—all are said to be got rid of.

A SMALL quantity of perfectly dry acetate of lead or borate of manganese in impalpable powder will be thoroughly incorporated with the ink by trituration in a mortar.

To write on metals, take half a pound of nitric acid and one ounce nitric acid. Mix and shake well together, and then it is ready for use. Cover the plate you wish to mark with melted beeswax; when cold, write your inscription plainly in the wax clear to the metal with a sharp instrument. Then apply the mixed acids with a feather, carefully filling each letter. Let it remain from one to ten hours, according to appearance desired, throw on water, which stops the process and remove the wax.

For an indelible stamping ink, Mr. E. Johanson, of St. Petersburg, gives the following for marking textile materials by a stamp: 22 parts of carbonate of soda are dissolved in 55 parts of glycerine, and tritinated in a mortar with 10 parts of gum arabic. The acid is dissolved in 10 parts of nitrate of silver in 20 parts of official water of ammonia. The two solutions are then mixed, and the mixture is allowed to stand until the liquid has acquired a dark color, 10 parts Venetian turpentine are stirred into it. The quantity of glycerine may be varied to suit the size of the letters. After stamping, expose to the sun; or apply a hot iron.

Kunkel's Musical Review

KUNKEL OLIVES, PUBLISHERS.

512 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

WE owe a word of explanation (we had almost said apology) for the late appearance of our last number. "Misfortunes never come singly," the adage says, and we found it true last month. First, there were some errors in the making up of a page of our reading matter, which necessitated the cutting out, reprinting and inserting in the proper place of the corrected leaf—a work of no small magnitude for a large edition; next, it was found necessary to stop the printing of the music, just as the presses were being started, in order to make certain necessary corrections. At last, we had begun to get the papers in good shape, when the printers of the music discovered that 500 copies of one of the music forms had been wrongly backed, i. e., printed so that the page on the one side of the leaf did not correspond to that on the other side. The majority of our subscribers were supplied from the lot that had been printed correctly, but some 1,700 of these, together with our exchanges and advertisements had to wait until that mistake had been rectified. There is another adage that says that "lightning never strikes twice in the same spot." We hope it will prove true in our case and that no similar delays will hereafter annoy both us and our readers.

CHRISTMAS AND ITS MUSIC.

F all the religions that have blessed or cursed mankind, the only one that was ushered into the world with a song is Christianity. The hymns which the shepherds of Judea heard must undoubtedly have been, as Milton says:

"Such music, as 'tis said

Before was never heard."

But when, of old, the sons of morning sung.

While the Creator great

His constellations set.

And the well-balanced world on hinges hung."

for the musicians were seraphim and the text to which they tuned their heavenly voices has remained for nineteen centuries and will remain to the end of days, the sweetest and most comprehensive of God's messages to men: "Glory to God in the highest, and on earth peace, good-will to men." It is little wonder, therefore, that this text should, since the day of its first utterance, have been a source of inspiration to musicians of high and low degree throughout the ever-widening bounds of Christendom.

Doubtless, not a few of the "hymns and spiritual songs" of the early Church had for their theme Christ's nativity, with its strange and significant blending of greatness and lowliness—the surroundings of an outcast, the homage of a king, the weakness of an infant, the worship of a God, so well expressed in the lines of Heber:

"Cold, on his cradle, the dew-drops are shining,
Low lies his bed with the beasts of the stall;
Angels adore him in slumber reclining,
Mekah and Monach and Saviour of all."

We have, however, no authentic record of any of these earlier Christmas hymns.

Later, the Christmas songs or carols partook of the odd mixture of religion and irreligion which characterized the times. Perhaps the oldest extant of these carols, is one which dates from the eleventh or twelfth century and commemorates the flight into Egypt rather than the nativity. It is the one that was sung at Beauvais and Sens, in France, at what was known as *La Fête de l'âne* (the feast of the ass). On this occasion a richly caparisoned ass, dressed as a monk and ridden by a little girl (the Virgin Mary) carrying a doll (the child Jesus) was led through the town and into the church while the clergy sang, to a no unpleasant tune:

"*Orientis partibus
Advenit asinus
Pulcher et fortissimus
Sarcinis aptissimus
Hec, Sire Asne, Hec!*"

The common people joining in the song, but, being Latin scholars, they sang in French what they may have thought was a translation of the Latin, but, as to all but the last line (which was French), was hardly an imitation of it, if all the stanzas were like the one we have just quoted, which appeared, in the French of the period as:

"*Huy, Sire Asne, our chantons,
Belle bête richissime,
Vos auez du folz auez,
Et de l'avance a plandez
Hec Sire Asne, Hec!*"

While France seems, in those days, to have led the world in the number of its *noëls* or carols, Germany and Italy were not far behind. "Wir haben alle die *Kinderteller* und *Des Topf und der feuchelich*," were two of the most beautiful and popular of the early German carols.

It has been said that the first allusion to English carols is contained in what an old Franciscan friar wrote about boys A. D. 1308. This wiseacre says: "That at the age of seven years they are 'pleasant of body, able and lyche to mooving, witty to *terme caroles* and withouten besynesse and drede no perylls more than betyng with a rodde." It is clear however, that the custom of teaching boys "caroles" is here referred to as thoroughly established, and therefore it must have considerably antedated the writing of the worthy Franciscan. In fact, it seems to be pretty certain that the "Boar's Head Carol" which, in a somewhat modified form, is still sung at the bringing in of Christmas dinners at Queen's College, Oxford, was sung at the coronation of Henry I, as early as 1170. This is the Carol referred to, in its original form:

The bore's heede is hande bring I

With carols gay and resmeryng;

I pray you all synge meryly,

Quat estis in convivio

Cupat aprit dextera

Biddens laudes Domino.

The bore's heede I understande,

Is the cheefe servyce in this lande;

Loke where ever it fande

Servite cum cantio.

Cupat aprit, etc.

Be gladde, lordes, both more and lasse,

To chere you on this Christmase.

For this hath ordyned our stowarde,

The bore's heede with mustarde,

Cupat aprit, etc.

"*To the regions of the east

There came an ass

Beautiful and very strong.

Now it is carry the Christ

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Hee, Sir Asne, hee!

Another English Carol that has stood the lapse of time and bids fair to remain popular for generations yet is the one commemorating:

"God rest you merry gentlemen,

Let nothing you dismay,

For Jesus Christ, our Savior,

Was born on Christmas day,

To save us all from Satan's power,

When we were gone astray.

Oh, tidings of comfort and joy."

The early Christmas carols of "Merrie England" were not confined to the story of the nativity. One, on the subject of "Rivers and Lassus" commenced in the following peculiar strain:

As it fell out upon a day, rich Dives sicked & died,
There came all from Satan's power,
Rise up, rise up, brother Dives, and come along with me
For you've a place provided in hell, to sit on a serpent's knee.

Possibly the author of this peculiar composition was a native of Erin, the favored island from which St. Patrick had driven all the reptiles, and monogeries not being then so common as they are now had never seen a serpent. If so, he may be forgiven for his apparent ignorance of ophidian anatomy. It is said that another very curious Carol of Christmas time, printed on ballad paper, in black letter, may yet occasionally be found pasted on a Derbyshire cottage wall. It is headed "Christus Status Est," and is ornamented with a rude wood-cut of the Nativity, in which are seen a number of domestic animals with labels issuing from their mouths. Thus the rooster crows, *Christus, natu est*. The raven asks, *Quando?* The cow answers, *Hoc nocte*. The ox belows, *Ubi, Ubi!* The sheep babbles, *Quid dicitur*, while a dove coming out of a cloud, bears in its beak the legend, *Gloria in Excelsis*.

In Darius Gilbert's "History of Christmas Carols," we find the following description of Christmas festivities in the olden days of England:

"The day was passed in the ordinary manner, but at about midnight the household cakes were drawn hot from the oven, cider or beer exhilarated the spirits in every house, and the singing of carols was continued late into the night. These carols took the place of psalms in all the churches, especially at afternoon service, the whole congregation joining; and at the end it was usual for the parish clerk to declare in a loud voice his wishes for a 'Merry Christmas and a happy New Year to all the parishioners.'"

With the revival of a purer Christianity and the refinement of manners, the mixtures of drinking song and hymn, devotion and sacrilege, which had done duty as "Christmas Carols" became things of the past—a fact the antiquarian may regret but which can only please the Christian. Still, the subject was not abandoned by musicians, it lost none of its popularity, but it was treated in a style fitted to its combined solemnity and joyfulness. Old John Sebastian Bach opened the way with his Christmas Oratorio, in six parts, and Handel followed with the immortal "Messiah." Later still, Last wrote "Christus ist geboren," Berlioz, the unbeliever, wrote "L'enfance du Christ," Saint-Saëns has written an "Oratorio de Noël," while Adam, Sullivan and a host of others have written carols which are known by every musician. Adam's "Nativity, Christmas, and the Christmas Eve" has been translated into all civilized tongues and has been sung every Christmas-tide for years, in thousands of churches the world over.

The theme is not exhausted, nor will it be so long as the aspirations of mankind shall extend beyond the present. So long as there shall be Christians on earth, and Christ in heaven, Christmas shall furnish themes for the best inspirations of the best musicians—inspirations which shall, perhaps, survive when "a new earth and a new heaven," shall have taken the place of this "vale of tears."

BEFORE another visit of the Review to our readers, the holidays will have come and gone. It is in order therefore, for us to now wish one and all, in the accepted form: "A merry Christmas and a happy New Year!" This wish, however, is not merely formal; it is, on the contrary, quite sincere. Of course, we know but very few of our readers personally, and yet we cannot help but think of them as members of one large family whose numbers are scattered from one end of the world to the other. It seems to us that their joy is our joy and their prosperity is our prosperity. And so, in wishing them a Merry Christmas we feel that we are wishing ourselves a share of its merriment. In so large a family as ours there must be some to whom the hand of Providence will deal out sorrow and pain even in this time of mirth. To these we would express our sympathy and our hope that they may find "a balm in Gilead." We trust that even if their Christmas cannot be merry, it may be blessed, since "blessed are they that mourn, for they shall be comforted." And we wish you a "happy New Year!" Wish for yourselves, friends, all the good things that are right things (and only such are worth the having) and these are the things we wish for you. Doubtless, you too wish us well, and we thank you for the wish. To make it tangible, however, will you not try to increase our happy family of musical people, by getting your friends to enroll themselves among our subscribers? By so doing you will be doing them, even more than us, a favor.

With this issue we close the eighth annual volume of KUNKEL'S MUSICAL REVIEW. In these volumes we have published more genuine music than have all our contemporaries together in the same time. If by so doing, we have lost, as subscribers, those whose ideal of music is the "nigger minstrel" song and dance, we confess that we do not regret it.

In the chapter called "Small troubles at grand concerts," in the "Grottesques de la Musique," Berlioz gives a specimen of the exertions necessary, on the part of the conductor, to secure the unembellished performance of an air by Mozart. At last we begin; the *cantatrice* resigns herself to the *chef-d'œuvre*. She covers it with encom-
des as one might have

expected. The conductor hears somewhere within himself the eloquent exclamation, "Krrr!" and turning to the Diva, says, in his softest voice, 'If you sing it in that way you will have enemies among the audience. 'Do you think so?' 'I am sure of it.' 'Dear, dear! but— . . . Perhaps it might be as well to sing Mozart exactly as it is written. Well I am ready for anything!' 'That is right; courage; risk the adventure; sing Mozart with simplicity.' Some think Mozart a great master, not deficient in taste.' We begin again. The singer having made up her mind to drink the cup to the drops, sings simply this miracle of expression, sentiment, passion and style, only changing two bars, just for the honor of the calling. She had scarcely finished when five or six people rush up to her, exclaiming, 'A thousand thanks, Madame; with what simplicity and purity you sing! That is the true style in which to interpret the great master; it is delicious, admirable! Ah, you understand Mozart!' The conductor, apart, 'Krrrrr!' 'What a touch that is, the two bars she is obliged to change, pour l'honneur du corps!



"THREE CHRISTMASSES."

And, asleep or awake, the bright child-eyes have seen,
From the high mountain tops, with the decked evergreen,
The sweet Christ-child come down at the call of their prayer—
And the winter is warm, and the world blooming fair!

THREE CHRISTMASSES.

I

White and still sleeps the earth in the winter's embrace
While the night's myriad eyes gaze in love on her face.
In a cot of the vale other eyes are awake.
That, in child-faith, a look tow'rd the mountain path take.
And child-eyes rest, ere the child-eyes close:
"Oh, sweet Christ-child, come down, through the woods, o'er
the snows,
With the good gifts Thou hast for the children of earth,
With the tops and the sweets and the tree and the mirth"
And, asleep or awake, the bright child-eyes have seen,
From the high mountain tops, with the decked evergreen,
The sweet Christ-child come down at the call of their prayer—
And the winter is warm, and the world blooming fair!

II

Groans and shivers the earth 'neath the breath of the blast,
Lo! the storm-demons shriek as they hurry on past—
Night and storm in the world, night and storm in a soul
Which, in losing its faith, has lost sight of the goal
That Faith only can see! Has lost sound of the voice
That can bid storms be still and make sorrow rejoice!
Sore with warring at last, lo, he falls on his knees:
"Oh, Thou, Christ-God," he cries, "I am weary of these
Doubts and sorrows and sins that assailed Thee in vain;
Give me back, Lord, the faith of my childhood again!"
And the night is as day, and the earth is as heavy,
And the angels are glad o'er a sinner forgiven!

III

Brown and sere lies the earth, for the year has grown old,
And its pulses are faint, and its heart waxed cold,
And the restless leaves, tossed in the hands of the gust,
Have low whispers of death and return to the dust.
On his pillow of pain walleth one who has wrought
Many years, trustfully, as the Master had taught.
As in childhood, again, through the dark cypress trees,
One who walleth in light, on the mountain, he sees;
And he hears, faint and far, the sweet songs of the blest,
And the Father's "Well done; enter thou into rest!"
And the Christ-man has left all His glory on high
His weak brother to bear in his arms to the sky!

—L. D. FULTON.

TRADE NOTES.

Miller's new music hall, in Boston, will soon probably be the latter part of January.

C. C. Briggs & Co. enjoyed their Thanksgiving diners none less because their business in their new quarters is increasing very fast. A. G. Gardner exhibits the Briggs at New Orleans this year.

The growing interest in the Calenberg and Vauzel piano is due to the fact that this entire piano is made in Germany, and that it will make their instruments all that can be desired in a first-class piano. The following testimonials received by this house daily are well deserved.

The business of R. M. Bent & Co. is running on nicely and their pianos are gaining favor daily. Their piano making about fifteen per cent with orders ahead all the time. Their small upright "bonito" is especially so. Style treated is received with great favor by the trade.

George Kilgus of 69 and 641 S. Twing (formerly Summit Ave., St. Louis, has received not a few testimonials of the excellence of the organ he has recently set up in the Catholic Church at Las Vegas. This organ is said to be the largest west of St. Louis and adds one more to the many successes of this experienced builder.

The new organ of Mount Calvary Church, St. Louis, built by Henry Kilgus, of 700 Market Street, was opened with a recital and concert on the 14th ult. Mr. Kroeger was the organist of the occasion and showed the instrument to the best advantage. The universal verdict was that the organ was excellent.

The Town Hall of Sidney, New South Wales, is to have the largest organ in the world, containing a rank of keys, 72 speaking stops, 25 of which will be 25 ft. 6 in. long, and the pipist, the cost of which will be over \$100,000, the choice of builders lay between London and New York and the City of New York, who are busy preparing plans and have strong hopes of receiving the order.

Hardman, Peck & Co. write us: "we have all we can do at present. We shipped six five-man last week and have ordered three this week, with prospect of a fourth shipment next week. Our new dry ship attachment is meeting with great success. A. D. Smith, Esq., of New York, has just taken the agency of the Hardman Piano, which will greatly increase leading piano sales all over the world. We are now. We shall have a new fine Baby Grand out Jan. 1st."

St. Louis and New York. The new piano of Bruce West Piano, has put upon the market some six weeks ago, and has received many points of novelty and beauty. It is made of a material which is of a fine, wide-awake, made of a fine, reliable and progressive house, whose instruments are well known for their quality and sterling workmanship from a host of shining stars in the musical world. The new piano is very well behind on their upright, which has made a "decided hit" in the trade.—*Am. Mus.*

Three artists that understand the requirements of a first-class piano, have recently voluntarily attested their approval of the enormous piano of the late Mr. Scholmer piano. The Lambert says in brief that the Scholmer piano "answers all the requirements of the most exacting and discerning taste, and is the most delicate as well as powerful demands." Edmund Scholmer, the well-known pianist, and who has never played upon a piano that responded more promptly and satisfactorily to his interpretation of classic and modern composition." And Mr. Constantine Sierberg says: "The tone is rich, full and sonorous. The touch is simply perfect."

The Mason & Hamlin Piano and Organ Co. was awarded the grand gold medal for their organ exhibited at the International Exhibition in London, over thirty competitors. The company has, since its organization in 1864, manufactured over 25,000 organs alone. They are now manufacturing at the rate of 200 organs a week, and 25 pianos. The effect of the company is now organized, are: Mr. Henry Mason, President and Treasurer; Mr. Henry Bassford, Secretary, and Mr. John P. Bassford, Cashier. The works of the company are at Cambridgeport, Mass., and are said to be the largest of their kind in the world. They have a regular working force of 60 hands.

CHANGES OF FASHION IN MUSIC.

FASHIONS change in music far more than in any other art. The "impressionist" among the painters would have been hooted at a short time ago, just as apostles of the music of the future are sneered at by some conservative musicians to-day. But, in our art, every one of the great composers has been scoffed at by the critics. Haydn was once thought overloaded and intricate. Beethoven was thought upon difficulty, merely to display his learning. Schubert was ignored by the leading critics, and then held to be merely a musical imitator. Wagner was so cordially hated that a cyclopedia has been made of the harsh terms used against him by his enemies. After all, in music, there is no true and infallible critic-time. Possibly, the musician of the twenty-fifth century will say, "The ancients about 1880 were fond of a rather different arrangement in the works of their chief composer, Wagner. Our own great composer, Schenckeburger, has long caused the other to be forgotten. As it is at present we have combinations of instruments mathematically arranged to definitely fix every emotion,—as impetuosity, bass-rum, tremor, remorse, clarinet, oboe, and 'cello, etc."—this Wagner used little themes called *Leitmotive*, to express the same, a much more clever and artistic arrangement, as any cultivated musician of this age will see. Nevertheless, "The Walkyrie," one of these ancient operas which has survived, and which is full of quaint and simple beauties.—*Musical Herald.*

OUR MUSIC.

"TILLIE'S FAVORITE RONDO"..... *Sidus.*
Beside the excellent quality of the compositions of Herr Sidus' compositions, this one is noticeable for a certain classiness of character, that reminds one of the sonata styles of Mozart or Haydn.
"HOMERUS NO. 11." (From "Vier Humoresken")..... *Kroeger.*

The other numbers of this set have already been seen by our readers. The name of *homologue* as applied to this composition is a misnomer, for it is rather soulful than humorous or fanciful. It is really more in the style of a "song without words" than anything else, but "a rose by any other name would smell as sweet," and the name of this composition does not affect its refined sentiment, as our readers can see for themselves, by playing it as they please.

"LYRRA PLATZANG"..... *Anschuetz.*
This melodious and genial composition is by a nephew of the renowned and lamented Carl Anschuetz. It shows that the great musical talents of the uncle have not all died with him. This is one of the very first compositions given to the public by this young author and it certainly gives promise of even better things later.

"MERRY WAG FANTASY" (Duet)...... *Sidus.*
Every one knows a truly melodious opera of "The Merry Wag" and all our readers know what Sidus can do in the way of selecting and arranging operatic music. The two good duets are rare; this is "one among a thousand."

"THE PROPOSAL"..... *Hubbard T. Smith.*
Can any of our readers furnish us with the name of the author of the words of this song? They have gone the round of the press, but no one seems to know anything about their paternity. As to their very effective setting in music, it is due to a Washington gentleman, of whom our readers and the musical world in general will probably hear again.

"VAISE DES FLEURS" (revised)...... *Kretzer.*
Hark! the fairy orchestra strikes up, Mr. Sunflower bows to Miss Hollohy, Mr. Dahlia to Miss Rose, Mr. Dandelion to Miss Violet, Mr. Krencher, Pink to Miss Daisy, Mr. Heliotrope to Miss Verberna, Mr. Larkspur to Miss Lily, Mr.—but the waltz has begun and their whirl and mix in such poetry of motion and blending of fragrances that we can hardly tell which is which or who is who. If that is not what Kretzer means, then he meant something else and it's all the same. Anyhow this is deservedly one of his most popular compositions, and the revisions have made it more worthy than ever of its popularity.

The pieces in this number are:
"TILLIE'S FAVORITE RONDO," *Sidus*..... \$ 35
"HOMERUS NO. 11," *Kroeger*..... 35
"LITTLE FLATTEBER" (Polka) *Anschuetz*..... 60
"MERRY WAG FANTASY" (Duet) *Sidus*..... 60
"THE PROPOSAL," *H. T. Smith*..... 60
"VAISE DES FLEURS," *Kretzer*..... 75
Total..... \$5 00

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merits of the composition, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also sends the most carefully edited, fingered, played, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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E. Ketterer Op. 116.

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legèrement

First system of a musical score in G major, 4/4 time. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes. Pedal points are marked with 'Ped.' and a star symbol. The system ends with a repeat sign.

Second system of the musical score. It continues the melodic and harmonic patterns from the first system, with similar fingerings and pedal markings.

1. *dim.* 2. *dolce.*

Third system, featuring two first endings. The first ending is marked '1.' and 'dim.' (diminuendo). The second ending is marked '2.' and 'dolce.' (dolce). Both endings lead to a common conclusion. Pedal markings are present throughout.

Fourth system of the musical score. It includes a section marked 'ff' (fortissimo) in the right hand, contrasting with the softer textures of the previous systems. Pedal markings continue.

dim.

Fifth system, marked 'dim.' (diminuendo). The right hand has a more active melodic line with slurs and fingerings. The left hand provides harmonic support. Pedal markings are included.

Sixth and final system of the musical score. It concludes the piece with a final melodic flourish in the right hand and sustained chords in the left hand. Pedal markings are present.

This image shows a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically has a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (ff) dynamic and includes a 'Ped.' (pedal) marking. The second system features a 'dim.' (diminuendo) marking and a 'Ped.' marking. The third system includes a 'Ped.' marking and a 'Ped.' marking. The fourth system includes a 'Ped.' marking and a 'Ped.' marking. The fifth system includes a 'Ped.' marking and a 'Ped.' marking. The sixth system includes a 'Ped.' marking and a 'Ped.' marking. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and accidentals. The page is numbered '8' in the top right corner.

[illegible][illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a forte (ff) section. The key signature has one flat (B-flat). The score is divided into measures with fingerings and pedaling instructions. The tempo is marked "Allegretto". The score includes a repeat sign and a first ending. The score is for a single system.

[illegible]

très légèrement.

Ped. *très légèrement.*

Ped. *Ped.* *Ped.* *Ped.*

The Wind

Maurice Strakosky

Moderato

3 5 1 5 3 2 5 2 6 3 3 6 3 3 2 5 6 2 6 3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, featuring piano (p) and forte (f) dynamics, and multiple pedal markings (Ped.).

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and multiple pedal markings (Ped.).

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and multiple pedal markings (Ped.).

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and multiple pedal markings (Ped.).

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and multiple pedal markings (Ped.).

Sixth system of musical notation, featuring piano (p) and forte (f) dynamics, and multiple pedal markings (Ped.).

5 1 2 4 3 5 5 1 2 4 3 5 2 5 4 3 2

pp *doux.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

ff *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1 2 4 3 5 5 1 2 4 3 5 2 1 2 3 2 1

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

ff *dim.* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

legg. *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

MERRY WAR.

(Johann Strauss)

Carl Sidus Op. 127.

Andantino $\text{♩} = 112$ *Secondo.*

p

Pedale ad lib.

dimin. *uen.* *do.* *p* *pp*

1

MERRY WAR.

(Johann Strauss)

Carl Sidus Op.127.

Andantino ♩ = 112.

Primo.

p

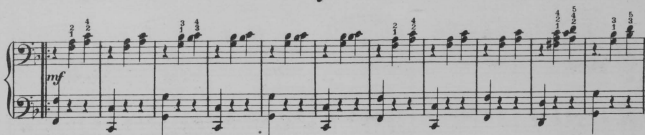
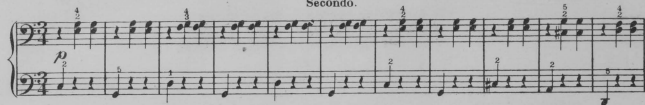
Pedale ad lib.

dimin. *uen.* *do* *p* *pp*

1

Tempo di Valse ♩—80.

Secondo.



Tempo di Valse $\text{♩} = 80$.
Cantabile.

Primo.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. Fingering numbers 2, 3, 2, 3, 1, 4, 3, 1, 2, 3, 4, 3, 1, 5 are present above the notes.

Second system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. Fingering numbers 4, 3, 1, 4, 5, 2, 3, 4, 2, 3, 1, 4, 3, 1, 2 are present above the notes.

Third system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cres.*) marking and a mezzo-forte (*mf*) dynamic. Fingering numbers 5, 4, 1, 3, 6, 4, 1, 5, 3, 1, 5, 4, 3, 1, 4 are present above the notes.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. Fingering numbers 5, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 are present above the notes. A *or 3* marking is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. Fingering numbers 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 are present above the notes. A *cres.* marking is present above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. Fingering numbers 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3 are present above the notes. A *cres.* marking is present above the treble staff.

Secondo. *Allegro* ♩ — 144.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of one sharp (F#), and a common time signature (C). Bass staff begins with a bass clef, key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and single notes. The first measure of the treble staff is marked with a forte dynamic (*f*). The first measure of the bass staff is marked with a forte dynamic (*f*). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of one sharp (F#), and a common time signature (C). Bass staff begins with a bass clef, key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and single notes. The first measure of the treble staff is marked with a forte dynamic (*f*). The first measure of the bass staff is marked with a forte dynamic (*f*). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of one sharp (F#), and a common time signature (C). Bass staff begins with a bass clef, key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and single notes. The first measure of the treble staff is marked with a forte dynamic (*f*). The first measure of the bass staff is marked with a forte dynamic (*f*). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of one sharp (F#), and a common time signature (C). Bass staff begins with a bass clef, key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and single notes. The first measure of the treble staff is marked with a forte dynamic (*f*). The first measure of the bass staff is marked with a forte dynamic (*f*). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of one sharp (F#), and a common time signature (C). Bass staff begins with a bass clef, key signature of one sharp (F#), and a common time signature (C). The music features a series of chords and single notes. The first measure of the treble staff is marked with a forte dynamic (*f*). The first measure of the bass staff is marked with a forte dynamic (*f*). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Primo.

Allegro ♩ - 144.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with many triplets and sixteenth notes. The vocal line is a simple melody with some grace notes. The score is written in a standard musical notation style with a treble and bass clef.

Con Brio.

The first system of the musical score is for the piece 'Con Brio.' It consists of a piano (p) introduction and a main melody. The piano part is in the left hand, starting with a half note G2, followed by a half note F2, and then a half note E2. The main melody is in the right hand, starting with a half note G4, followed by a half note F4, and then a half note E4. The tempo is marked 'Con Brio.' and the dynamics are 'p' and 'cres.'.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The vocal line starts with a series of eighth and sixteenth notes, including triplets and slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piece concludes with a double bar line and a final chord in the piano part.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The key signature has one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent bass line with many sixteenth and thirty-second notes. The voice part consists of a single melodic line. The score is divided into measures by vertical bar lines. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the middle of the piece. The score ends with a double bar line.



E. R. Kroeger.

Allegretto. ♩. — 72.



Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand piano (G-clef and F-clef). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also performance instructions like "Ped." (Pedal) and "dim." (diminuendo). The score is divided into measures by vertical bar lines.

The musical score for 'The Little Boat' is presented in a single system. It features a treble and bass staff. The melody is primarily in the treble staff, with some accompaniment in the bass. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes. There are also some specific markings like 'Ped.' (pedal) and '5' (finger number) throughout the piece.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score consists of 12 measures. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line enters in the third measure. The score includes a "dim." (diminuendo) marking in the eighth measure. The piece concludes with a final chord in the twelfth measure.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked "mod." (moderato). The score includes a key signature of one sharp (F#) and a time signature of 3/4. The piano accompaniment features a prominent bass line with many triplets and sixteenth notes. The vocal line is a simple melody. The score includes a key signature change from G major to E major (two sharps) in the final section. The score is marked with "Ped." (pedal) and "mf" (mezzo-forte).

THE LITTLE FLATTERER.

Tempo di Polka. ♩ — 84.

Otto Anschuetz Op.45.

6
 1 2
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 99

First system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.) with asterisks.

Second system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

Third system of musical notation, featuring first and second endings (1. and 2.), piano (p) dynamics, and pedal markings (Ped.) with asterisks.

Fourth system of musical notation, featuring piano (p) dynamics, mezzo-forte (mf) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

Fifth system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and a section labeled "Trio." with pedal markings (Ped.) and asterisks.

Sixth system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

TILLIE'S FAVORITE RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 105.

Allegretto ♩ = 100.

The musical score is written for piano in 2/4 time. It features five systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (mf) dynamic. The third system includes a crescendo (cres.) marking. The score is filled with intricate fingerings and articulation marks, including arrows indicating notes to be struck from the wrist. The piece concludes with a final double bar line and a repeat sign.



Repeat Trio to Fine, then repeat from beginning to 'f'.

THE PROPOSAL.

WERBUNG.

Hubbard T. Smith.

Moderato ♩ = 100

Der Ep - heu liebt der Ul - me Stamm, Das
The vio - let loves a sun - ny bank, The

Veil - chen liebt den sonn'gen Rait; Die Primmel liebt den Wie - sen - grund, Doch
cows lip loves, she loves, the lea; The scar - let : sleep - er loves the elm, But

ich, ich lie - be dich al - lein! Ich lie - be dich! Ich lieb'ich lie - be dich!
I love thee, but I love thee, but I love thee, but I, yes I love thee!

Der Son - nen strahl küsst Berg und

The sun - shine kis - ses mount and

Thal, Es küsst die See der Ster - ne Schein; Es

vale, The stars they kiss, they kiss, the sea; The

küsst der West den duftgen Klee, Ich küss' küs - se dich, ich

west winds kiss the clo - ver blooms, But I kiss, kiss, thee, but

küss', küs - se dich, ich küs - se dich. Die a tempo

I kiss, kiss, thee, but I kiss thee! The

Die-ne freit der Li-tie Kelch, Der Gold-fink freit sein Weüchen fein; Des

ori-ole weds his mottled mate, The li-ly weds, yes weds, the bee! Heavns

Ped. * Ped. * Ped. * Ped. *

Himmels Hund die Er-de freit, Doch ich darf ich dein Frei-er sein! Darf

mar-riage ring is round the earth, Shall I wed thee, shall I wed thee! Shall

Ped. * Ped. * Ped. * Ped. *

ich dich frein! Darf ich dich frein! Darf

I wed thee! shall I wed thee! shall

ich dich frein! Darf ich, darf ich, dich frein!

I wed thee! shall I, shall I, wed thee!

Ped.

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Attorney and Counselor at Law,

219 Chestnut Street,

ST. LOUIS.

has been unable to go to the mountain, but the mountain has been brought to him. The music for the public side of this gathering. In welcoming the newcomers one feels that prose is not the most fitting tribute to their ineffable art; they must not be used—as Scott has expressed it—with

"Cold respect to stranger guests!" Their welcome must be in keeping with their own enthusiastic natures, and therefore speak to them in poetry:

In days when there was less of prose,
When art and artists wandered free,
The dolphins from the deep arose
And bore a singer o'er the sea.

Lo here! Three minstrels cross the brine,
And each bears dimly in his hand
The banner of an art divine,
To plant it in a foreign land.

Not less than Arion—but more,
They call no dolphins now around,
But when the tones of splendor sound,
Our hearts leap up to meet the sound.

Ambassadors of noble cause,
We know the tribute that you bring;
We, too, are ruled by Music's law,
We, too, on tones can Heavenward swing.

No skies are here of Roman blue,
No sweeping Elysian slope welcome sound,
Yet here the chant rings as with you,
"Our life is shortened Art is long."

And in that Art your place shall be,
Honored and foremost in our band,
And at the last you here may see
Almost another Fatherland.

As brothers you shall with us live,
Even in your gates forever dwell,
This is the welcome that we give,
Long be there we say—"Farewell!"

After this there came a collation, a general hand shaking, and personal greetings of the new arrivals, and an impromptu musicale to which each of them contributed. We are sent to hear two voices. "Messiah" will be heard with Franz's new additional accompaniments, and Gounod's "Mere d'Amour," which is a long and rather dreary work, will be given entire. Both of these will be heard at the concert of the Handel and Haydn Society, which yet remains the leading organization America, in the field of sacred music.

COMES.

CHARLATANS.

HERE is much good sense and plain-spoken truth in the following short editorial from *Chureh's Musical Visitor*: This word is frequently applied by members of the musical profession to fellow members. The late Music Teachers' Association meeting held in New York, was provocative of several letters in which the writers advocated "weeding out the charlatans." This is all right. They should be weeded out of all professions and organizations, musical or otherwise. But this word is, we fear, often interpreted by those who apply it, to mean "all those who do not agree with us," or "those who have not arrived at our attainments," or in other words "a charlatan is one who does not belong to our set."

Now a charlatan is a pretender; one who deceives, whatever his attainments may be. No matter how proficient or cultured he may be, it does not prevent him from being a charlatan and a pretender. On the other hand, an earnest student, a patient plodder, though of limited ability, is the peer of the classicist in worthiness of purpose and honest endeavor. The pianist is very much inclined to look down upon and decry the work of the singing teacher. The "Psalm singer" is considered beneath the notice of the manipulator of the ivory. The teacher of the rudiments in any art or science, honest and capable in his sphere though he may be, is not considered as occupying a very elevated position in the profession, by those whose fortune it is to deal only with advanced students. At least the place assigned him is not such a one as to make his head swim with the height thereof.

There are pretenders in all the walks of life. There are teachers, so-called, both of elementary and complex matters who rightly deserve the name of charlatans; there are too many who are attempting what they know they can not accomplish; who are deceiving the pupil and public, who work with an unworthy purpose, and who deserve the fate that sooner or later will surely overtake them. But these frauds are not confined to the ranks of the psalm singers any more than to the army of piano pounders; nor to those teachers whose attainments are limited, nor to the more advanced in the profession.

All dishonesty is charlatanism. All pretense of being what we are not is charlatanism. All self-imagined superiority is charlatanism. All pharisaical elevation of the neck and nose is disgusting charlatanism, wherever found, and its limits are not measured by the knowledge and attainments of any one in any branch of the profession.

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MUSIC IN ST. LOUIS.

AN EMPTY DREAM.

A youth went forth to serenade
The lady whom he loved the best;
And at her door his footstep staid
Until the moon had gone to rest.

He warbled till the dawning light
Came dancing o'er the hill's rim
But no fair maiden bessed his sight
And all seemed dark and drear to him.

With heart aghast and eyes ablaze
He drew much nearer than before,
When to his horror and amazement
He saw "To Let" upon the door—W.W.

MUSICAL ANATOMY.

BY H. R. HAWES, the celebrated divine and author of musical subjects, of London, has just delivered a course of lectures in Boston, the first having been on "Musical Anatomy," of which the following is a condensed report:

Technical criticism on music, though very useful to those who understand music, is about as uninteresting to others as a railroad guide. The connection between music and morals is most obvious. Music is related to emotion, arousing and controlling emotion; emotion is related to thought; every thought being more or less colored with some kind of feeling, is related to action, for every impulsive action is preceded by some rapid thought; action is connected with conduct, that is, with the morals of our life. What constitutes the difference between noise and a musical note? Music is the creation of man.

The sculptor finds that Nature has provided forms for him to idealize, and the painter has only to dip his brush in the colors of heaven; but the musician goes to Nature and finds noise. Natures mixed only the raw elements of sound, out of which you must select the parts that are harmonious.

Now, you can hear the difference between noise and a musical note, well enough, but what is it that constitutes the note? In the noise all kinds of notes are mixed together and are struggling for mastery; there is no fundamental tone in the clang of the gong. But here, although there are other notes mixed in the raw elements of sound, out of which you must select the parts that are harmonious.

A musical note varies in three ways—in pitch, in loudness and in quality. A musical sound is created by the alternate condensation and rarefaction of the air pulses. What constitutes the pitch is the rapidity of the vibrating tongue or string, being high when the vibrations are of immense quickness and low when the vibrations are slower.

I cannot make a musical sound with this cane, because I cannot vibrate it 4752 times in a second, which is the vibration of a high piccolo note; the lowest note of a double bass vibrates forty-one times in a second. The loudness of a note depends upon the extent of the excursion of the vibration, or the distance over which the tongue or string travels in making the sound. Now, the timbre or quality of a note differs. Each note is composed of a number of partials. The timbre of a note is a fundamental clang, is determined by the number, the order and the relative intensity of the upper partials contained in it.

You take a violin A-string, and by bowing while your finger is at different places on the string you get a variety of partials. These are all, therefore, contained in the note obtained by the open string. A tuning-fork has few of the upper partials, and is therefore husky, but the violin or the human voice is a very complex series of fundamental notes, and you therefore never tire of it. Now you've taught your musical note, but you haven't yet got your musical scale or got the rudiments of musical art. When you've got the scale you've not necessarily got the notes octave, and when you have that you haven't necessarily got your modern musical art.

As the Paris Grand Opera the production of the following Massenet's "Cid," M. Paladilhe's "La Patrie," and M. Salvy's "La Dame de Montreuil." During three moderns commencing from January next, performances of Italian opera will be given three times a week, under the management of Adeline Pathe as leading "star." A new ballet, with choruses, entitled "L'orchestre," by M. de la Roche, will be introduced during the season. At the Opera Comique, the much talked of "L'Amour et le Malin" of M. de la Roche, the greatest venture of the new campaign, around which much controversy will be maintained, will be introduced. It will interpret the title-note and Mlle. Calve that of *Elle* may be seen. However, that the opinion gains ground in some quarters that the projected "L'Amour et le Malin" performances be abandoned at the last moment by the management, M. Salvy's "Remont" will probably be brought out by the same institution during the season.

The first concert of the Mendelssohn Quintette Club under the management of Messrs. Bullman Bros., attracted a full audience to the concert hall. The Friday the managers endeavored to make the series a success, and they will succeed if the quintette do their share toward the accomplishment of this object. The editor was prevented by press of other business from attending and he was not convinced of the success of the series, but he has heard from various sources complaints of the quality of the music, and this concert was a pleasant surprise. The singing of Mrs. Cunningham and Mrs. Bullman was very good, and the piano of Mr. Bullman was very good. We trust that the reported shortcomings of the quintette on this occasion will spur them to greater efforts hereafter.

The concert of the Musical Union series ended the following judiciously varied programme:

PART I.—Pavane by Mendelssohn, 1.—Allegro ma non troppo, 2.—Adante, 3.—Allegro, 4.—Moderato, 5.—Serenade and Aria from "La Prophetie," Meyerbeer, Madame Caroline Zeiss. Formerly of the Grand Opera, Paris; Madame Zeiss, Italian Opera, etc. 3.—Fantasia Capriccio, violin solo, Vincenzo, Master Theodore B. Spiering.

PART II.—Overture, "Rienzi," Wagner, Orchestra, 3.—Brindell, from "La Gioconda," 1.—Serenade, 2.—Spanish Dance, 3.—Spanish Dance, 4.—Spanish Dance, 5.—Spanish Dance, 6.—Spanish Dance, 7.—Spanish Dance, 8.—Spanish Dance, 9.—Spanish Dance, 10.—Spanish Dance, 11.—Spanish Dance, 12.—Spanish Dance, 13.—Spanish Dance, 14.—Spanish Dance, 15.—Spanish Dance, 16.—Spanish Dance, 17.—Spanish Dance, 18.—Spanish Dance, 19.—Spanish Dance, 20.—Spanish Dance, 21.—Spanish Dance, 22.—Spanish Dance, 23.—Spanish Dance, 24.—Spanish Dance, 25.—Spanish Dance, 26.—Spanish Dance, 27.—Spanish Dance, 28.—Spanish Dance, 29.—Spanish Dance, 30.—Spanish Dance, 31.—Spanish Dance, 32.—Spanish Dance, 33.—Spanish Dance, 34.—Spanish Dance, 35.—Spanish Dance, 36.—Spanish Dance, 37.—Spanish Dance, 38.—Spanish Dance, 39.—Spanish Dance, 40.—Spanish Dance, 41.—Spanish Dance, 42.—Spanish Dance, 43.—Spanish Dance, 44.—Spanish Dance, 45.—Spanish Dance, 46.—Spanish Dance, 47.—Spanish Dance, 48.—Spanish Dance, 49.—Spanish Dance, 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MAJOR AND MINOR.

MORE ADRIANA PATTI will, it is said, sing in February at Madrid.

MAX KALABER, of Vienna, has published a new libretto to Mozart's *Don Giovanni*.

The tenor, Mierzwinski, is engaged, says the London *Musician*, by Herr Fischhof for an Italian operatic tour in America.

NEXT year there is to be a grand congress of musicians in Milan, and no less than 200 composers have already expressed their intention of attending it.

SUGAR EYKHOE BARLEI, Fatti's half brother, the only person he said that ever taught her anything about singing, died in Philadelphia, November 17th.

The Chicago *Indicator* speaks of Massenet's new opera as "Lee Cui"—shades of Corneille, to think that your hero should be taken for a "Ching-Ching Chinaman!"

Dr. EDUARD HANSEL, the famous Viennese *Wittener* and critic has come out strongly in the *New York Press* in favor of the universal adoption of the French pitch or *diapason normal*.

The November issue of Church's *Musical Visitor* says that Gounod's *Mors et Vita* "will be first performed at the end of October at St. Louis, etc." Brother Murray is a reliable prophet of the past.

We call the attention of our readers to the large and elegant assortment of Christmas Cards and holiday goods to be found at the old and reliable establishment of Scharf Bros., corner Seventh and Olive Streets.

A "SYSTEMATIC Chronological Catalogue of the Works of Richard Wagner" will shortly be published from the pen of an industrious amateur, the possessor of a copious collection of Wagneriana—Herr Nicolaus Osterlein, of Vienna.

ADRIANA OF Grace Greenwood will be glad to learn that her daughter, Miss Annie Greenwood, is acquiring an enviable reputation as a light soprano, and will shortly appear in opera, at Milan, with good prospects for a new career, as a "Hervé song."

Numerous harps, flutes, trumpets, drums and bells, supposed to be three thousand years old, have been lately found while some excavations were being made in Assyria and Egypt, especially among the ruins of Memphis.

The little one who guessed that the purpose of sermons was "to give the church rest," was not far from the mark, in attendance upon one of our fashionable churches, where religiously takes the place of religion, and operative strains that of genuine devotional music.

ASTONISHING and paradoxical as it may seem, yet it is well for all decent people to know that the person who sits at a concert or opera and hums over all the music to the distraction of his neighbors really knows the least about music of any in the room—*Lowell Oliver*.

At a concert given by Franklin Council I, of H., on November 20th, which was presided over by Mr. A. Shattinger, "Director of Shattinger's Conservatory of Music," the principal number was Mr. Shattinger's conservatory, "The principal song" by Wm. G. Pavitt. We have not yet heard what chair Mr. Pavitt fills in Mr. Shattinger's conservatory.

The *Musical Standard* is the name of a new musical monthly started in Cincinnati, under the editorship of Mr. Geo. T. Bulling. Mr. Bulling has considerable experience as a writer on musical topics, and if a new musical monthly can be made to succeed in this time of general business depression, he will probably come as near accomplishing the feat as any one could.

THERE was recently a threatened strike of artists at the Vienna Opera House on the subject of pitch. Meadames Linca and Waldner threatened to leave the stage, should the *diapason* A 435, but the other artists protested against the lowering of the pitch. The Austrian government have just decided against the two star vocalists, who will now have to bow to the inevitable.

"Scissors by the Light of the Moon," a recent anonymous summer novel, with gaudy paper cover, published by G. W. Carlton & Co., turns out, on examination, says the *New York Evening Post*, "to be an issue of translations of three of Octave Feuillet's stories, which were published in one volume with the author's name on the title page, and called 'Les Astray—The Sphinx—Bellah.'"

Mrs. MONROE-SCHENKLE-HYELSKAMP and another famous young woman known as Louise Montague, the \$10,000 beauty of Forough's show, will both appear on the lyric stage and form together two-thirds of a band of three Octave Feuillet's stories, which were published in one volume with the author's name on the title page, and called 'Les Astray—The Sphinx—Bellah.'"

A work of convenient art, worthy of a place in office, library or parlor, is the Columbia Book of Facts, just issued by the Popps Manufacturing Co., of Boston. Each day of the year is given upon a separate slip, with a full and complete, new, of information, or otherwise, upon any subject that is made into a virtual encyclopedia upon this universally useful stock of facts. The calendar proper is mounted upon heavy cardboard, which is exquisitely executed, in water-color effect, by G. H. Fink, of Boston, a charming combination of eye and sense.

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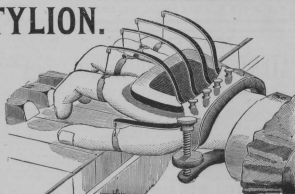
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A new invention of great practical value and real benefit to the Piano Player.

To strengthen the fingers.
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To ensure flexibility and rapidity.
To give correct position of the hand.
To save time and a vast amount of labor.Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
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A good story is told by the Boston Trencher of a well-known, popular Baptist preacher of Chicago, Rev. Doctor Hanson, of Chicago, so runs the tale, recently lectured at Chattanooga, his subject being "Fool." Rev. Doctor Vincent, who is somewhat of a wit, introduced him as follows: "We are favored to have a lecture on fools, by one—[long pause and loud laughter]—of the wisest men of the country." The lecturer advanced to the desk, and responded as follows: "I am not half so big a fool as Dr. Vincent—[long pause and loud laughter]—we are here, you suppose."

By the way, the prefix of Brovka's name has frequently puzzled writers. The intense nationalistic feeling of the Bohemian composer, shown strongly in his compositions, causes him to object to the title "Her," and he prefers to be referred to simply as Anton Dvorak, the various letters of his name being surmounted by numerous accents and subverted circumstances impossible in English type. The correct prefix is however, the word "Pan," which answers in Bohemian to the prefix "Mr." in English, "Monsieur" in French, "Herr" in German, "signor" in Italy, "Señor" in Spain and "signorillo" in Russia.

The directors of the Cincinnati Music Festival Association announce that the seventh biennial Festival will be given during the third week of May, 1886, in the Music Hall. The choral works named are these: Bismarck Mass. Bach, "The Creation" Haydn, "The Tower of Babel," Rubinstein; "Domination of Faust," Berlioz, "Die Meistersinger" and Wagner; Psalm xliii, Schubert; four-part songs, Brahms, Mr. Theodore Thomas is the director, and Mr. Arthur Meyer the chorus conductor. The forces will comprise the festival chorus, 600 voices, and an orchestra of 100. The first list of solo singers will soon be published.

A photograph has been received in England of the portrait of Beethoven recently discovered at Freiberg. It was painted in oil by J. Mahler, of Vienna, in 1815. It is an undoubtedly original work, executed from life, although derived from many of the existing pictures and busts, which according to George Grove, "is a deal like him into a sort of caricature Olympus, or rob him of all expression." In the Freiberg painting, which is an excellent one in progression, the Dutch origin of the composer is evident, and the piercing black eyes, which looked straight into the face of the spectator, justify the assertion that the expression that was the special feature of the face, and it was through them that the earnestness and sincerity of his character beamed forth.

Some people estimate the ability of a periodical and the talent of its editor by the quantity of original matter it can comparatively at easy task for a frothy writer to string out a column and send upon any and all subjects. The matter flows in or flows out, wacky, everlasting flow, and the command of its language may enable him to string them together like bunches of colored and get his paper made but a week in advance. Indeed, the mere writing part of editing a paper is but a small portion of the work, and the editor who is employed in selecting is far more important, and the fact of a good editor is better shown by his selections than by his pen. It is true, that, we know, in half the battle. But we have said, an editor ought to be estimated, his labor understood and appreciated, by the general conduct of his paper—its tone, its uniform, consistent course, aims, maxims, dignity and its propriety.—*Courier Journal.*

A complaint is running through the musical circles of the city, says *Frederic's Home and Drama*, speaking of New York that is becoming louder and louder. It is said that newly arriving artists get no hearing here, that the musical centers of the metropolis are taken up by cliques, and that it is far more difficult for a stranger to be heard in New York than in London, Berlin, Paris, Vienna or any other large European city. This complaint is a true one. Dozens of young artists, pianists, violinists, vocalists, etc., are now in New York to whom no concert door is open, who have either been here, or they get tired and go away, or have to use special social influence, or have to beg for scraps of their art. The cause means, this is a sad state of things, for it is positively antagonistic to the spread of musical culture, which live by constantly renewing spirits, that alone can refresh his living arteries. This matter needs an exhaustive discussion and a bold enquiry. Where do the changes come from and how do they originate? Routed out they must be, if true musical life is to grow in this city.

The *Neue Zeitschrift für Musik* revives the tenure of an aphorism which Richard Wagner had coined to be posted up in the dressing room of his faithful executive artists, on the very eve of the famous first performance of "Der Ring des Nibelungen," in 1876, at Bayreuth. It is an emblematic character, the subsequent excitement attending the performances, scarcely a copy of the placard had been given to the artists, down to posterity, a most touching instance of a great artist's solicitude for his art, and at the same time the desire to give a better good feeling which the master had succeeded in establishing between himself and his exponents—artists and audience, probably as rare in matters operatic as the stray copies which may have been preserved of the document to which we refer, and which runs as follows: "Final entreaty to my dear workers—Distinguish! The big notes will take care of themselves, the small notes and the words to which they belong mainly depend on you. Never address the audience, but rather those around you. When you are solicited when they look to be the ground or else above you, never straight before you. Last do this—When you are solicited, say to yourself: 'Bayreuth, August 16, 1876, Richard Wagner.' We have here an literal translation as possible of this famous document, which will thus best speak for itself, and will serve, in a measure, to explain the extraordinary manner in which its author inspired in the numerous 'co-workers' of that period, the phases of his art, whereof he remained as the sole representative. Crude as the above sentences, or at least the didactic portion thereof, certainly are, they almost remind us in their picturesqueness of Handel's famous advice to the poor player. For, brief and incomplete though they be, they undoubtedly are to purpose, and the wonderful effect of the similar admonitions of an elementary character should be required, as they undoubtedly are, to be administered to the great majority of dramatic singers, or 'artists,' at present reading the lyrical stage.

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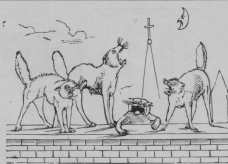
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COMICAL CHORDS.

THE MUSICIAN'S WOOING.

"Miss Clara, Net," said Tam-Bonrine,
A citizen by her side,
"I've courted euphone high sixteen
Long years to suit my bride.
"Per-haps-ee-d of you too slow
And in a hum-drum way,
Or may be, you preferred aloe
Than husband to obey.

"If viol-as my love must cheat—
If violone must die,
You are the callopie to meet
Up yonder in the sky."
"O, Fiddle-sticks!" the maiden cried,
You spinet out forever—
If you're harp-ing for a bride
You'll pop tune-night—horn never."

He flute to kiss the maiden coy,
Who, blushing, cried aloe,
"Don't! Stop! It's wrong to kiss haughty
Till he's my hun-banjo."

"I've waited sixteen years," he cried,
"And I cornet wait longer,
"O, dear!" the symbol maiden cried,
"I'll shut my eyes—you're stronger."

I whistle little one he took,
But one did not restore,
The maiden's sight, "To 'make her look"
Organ he took life from—

—J. G. Dodge is Chicago Sun.

The highest-toned member of the land is the fifer.

As accessory before the act—The orchestra.—Pittsburg Chronicle.

If you wish to catch a fish you must worm yourself into his confidence.

"Axy, why are you like a well known musical instrument?" said Doty to his best girl, whom he found making pastry. She looked up in wonderment. "Because," he chuckled, "because you are a pie-Arma!"

A CORRESPONDENT wants to know if it is proper to urge a young lady to sing at an evening gathering after she has refused once. It is proper to urge a little but not too much, lest she should change her mind.—Pittsburg Chronicle.

"I ASSURE you," said the Marchioness, "my nerves are so sensitive, I am so finely strung, that every counterparty adds to my age." "Ah," he replied, full of compassion, but too ingenuously, "how much you must have suffered!"

WHAT EVER your studies are play a little of Bach every day. It will give strength to your ground-work.—Musical Record. In other words it will improve your Bach-note. It will also stiffen your Bach-tone.

SOME how or other, every body, some time or other, wants to sing "Auld Lang Syne," and only one man in a million knows the words; and he only knows the first verse, and he doesn't sing it right.—Cincinnati Commercial.

AS exchange speaks of the vitality of frogs. We know something of this. We heard a singer twenty years ago. He had a frog in his throat. We heard him again last week. The frog was still alive. Physicians say this is not at all unusual.—Puck.

IT is not surprising that there should be war and rumors of war in Turkey. It is said the Sultan has taken to composing music in imitation of Wagner's style. The line must be drawn somewhere, and it will be queer if it isn't drawn around the Sultan's neck.—Exchange.

YONK LOUV.—We had a delightful time at Music Hall last evening, Mr. Dumley. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?—Yes, but I think I would just as soon have Milwaukee.—New York Sun.

IS one of the St. Louis Courts the other day a lawyer was arguing a motion for a new trial, at such length that the Court felt asleep. The lawyer paused, the unvoiced silence awoke the slumbering judge. The lawyer resumed: "May I please your honor, as I was saying yesterday—"
Tablons!

YONG Mr. Featherly and the hostess are listening to the singing in the adjoining parlor.

Mr. Featherly—how vastly your daughter, Miss Clara, has improved in her singing since I last heard her, my dear Mrs. De-Tower. The country air seems to have accomplished wonders for her voice. It seems so much fuller and clearer and sweeter.

Mrs. De-Tower in a constrained tone—It is that little Miss Smith whom you hear singing. Mr. Featherly.—New York Sun.

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THE VILLAGE CHOIR.

(Some distance after Tenyson.)

Half a bar, half a bar,
Half a bar onward,
Into an awful ditch,
Choir and Precursor hith,
Into a mass of pitch,
They left the "Old Hundred"
Trebles to right of them,
Tenors to left of them,
Basses to right of them,
Believed and thundered.
Oh! that Precursor took,
When the soprano took
Their own sweet time to book,
From the "Old Hundred."

Screamed all the trebles here,
Boggled the tenors there,
Railing the parson's staff,
While his mind wandered;
This psalm was pitched too high;
Tenors but to grasp and cry—
Out the "Old Hundred!"
Trebles to right of them,
Tenors to left of them,
Basses in front of them,
Believed and thundered,
Screamed with shout and yell,
Not wise they sang, nor well.

While all the church wondered.

Dire the Precursor's glare,
Flash'd his pitchfork in air,
Sounding fresh keys to bear
Out the "Old Hundred."
Swiftly he turned his back,
Resolv'd he his last from rack,
Then from the screaming pack,
Himself he sundered.
Tenors to right of him,
Trebles to left of him,
Discords behind him
Believed and thundered
Oh, the wild howls they wrought;
Right to the end they fought—
Some tune they sang, but not,
Not the "Old Hundred!"

—Andre's Journal.

At a concert in Boston not many years ago, the leader became incensed at one of the audience shouting "Loudly, louder!" to him, until the poor player could stand it no longer. He dropped the instrument and turned to the audience, saying, "It's all very well to say 'louder!' but were is de vinda to come from?"

"Poor old Mrs. Jones!" exclaimed a kind-hearted neighbor; "I wonder how she is getting along?"
Then, turning to the group who had won the dance cap at half the schools in the township, and said:

"Sammy, did you go round and ask how old Mrs. Jones is, this morning, at I told you last night to do?"

Yes, sir.
"Well, what was the result?"
She said that, seeing as you had the impudence to ask how old she was, she'd no objection to telling you she was seventy-four."

FILIPKINS came down to the club last night with a great problem weighing on his mind.

"If I should stand on my head," said he, coming up, to the boys with an air of a man who has got a pose—"If I stand on my head the blood all rushes into my head, don't it?"

No one ventured to contradict him.
"Now," continued he triumphantly, "when I stand on my feet, why don't the blood all rush into my feet?"
"Because," replied Miss Cohanaghten a brother, "because, Filpinkin, your feet are not empty."

The boys all laughed, but Filpinkin couldn't see any joke—
Lynn Union.

"Always," said papa, as he drank his coffee and enjoyed his morning breakfast—"Always, children, change the subject when anything unpleasant has been said. It is both wise and polite."

That evening, on his return from business, he found his cushion-bed disengaged, and the tire imprint of slipped feet silently bearing witness to the small theft.

"Mabel," he said to her, "what do you think to the boys?"

"Papa," said Mabel, "did you see a monkey in town?"

"Never mind that, did you pick my flowers?"

"Papa, what did grandma send me?"

"Mabel, what do you mean? Did you pick my flowers? Answer me yes or no."

"Yes, papa, I did; but I feel I'd change the subject!"—Ez.

OUR BOOK TABLE.

"ANNUAL REPORT OF THE CIVIL SERVICE ASSOCIATION OF MISSOURI."

The most unreplicable of republican measures, the most undemocratic of democratic ideas, is the debasing and humbling of so-called "Civil Service Reform." It is not the province of a musical paper to discuss the subject, but we must be allowed to say that a government of the people, by the people and for the people, to use Lincoln's admirable definition of a republican government, must also be a government from the people, and not from a class of the people, however selected. The closing sentence of this report: "Before many years the officers of the Federal government will constitute the corps of our multitudinous host of employees, etc." indicates the evil we refer to. We want no corps d'élite in this country, no select class, no bureaucracy. If the so-called "Civil Service Reform" were submitted to the votes of the American people, after a thorough discussion, the humbling would be swept from the statute-books with such unanimity that it would not dare show its head again for a century. It is with satisfaction, therefore, that we see that the "Civil Service Reform Association of Missouri" in this its fifth year, has the imposing array of 128 members all told.